

# Implementation of the Broadcasting Regulation as a Multicultural Communication Policy in Indonesia's Public Television Broadcasting Institution (LPP TVRI)

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**Abstract—** The Broadcasting Regulation is the legal basis for broadcasting institutions and regulators in the field of broadcasting in carrying out their duties and responsibilities. Establishing the Broadcasting Regulation can no longer reach all aspects of broadcasting activities in Indonesia. The Broadcasting Regulations as a form of multicultural communication policy on Indonesian television. This is an attempt by the Indonesian government to control foreign cultural imperialism. Through the Broadcasting Regulation, the Government seeks to protect Indonesian culture and encourage the emergence of multicultural values on Indonesian television. As one of the mass media and Public Broadcasting Institution in Indonesia, TVRI became the first media in preaching and spreading as well as influencing the Indonesian people in spreading policies from the government. Multicultural communication in the form of television shows produced by Indonesian domestic products is currently facing an invasion of foreign cultural shows that are legally to air on Indonesian television. This raises the complexity of aspects of implementing the Broadcasting Regulation in Indonesia and the quality of content in Indonesian television programs.

**Keywords—** *Media, TVRI, LPP, Public Television Broadcasting Institution, Multicultural Communication*

## I. INTRODUCTION

Indonesia is an archipelago that has a diversity of cultures, race, ethnicity, creed, religion and language. Administratively, Indonesia consists of 34 provinces which are divide into districts and cities. Data from the Central Statistics Agency (2016) recorded that the total population of Indonesia reached 257,912,349 people with an area of 1,919,440 km<sup>2</sup>, had 17,504 islands with only 6000 islands inhabited, and had 742 regional languages. This dynamic has become the main potential of multicultural communication in Indonesia. The study of multicultural communication can not be separate from the sociocultural aspects. In multicultural communication, there are belief systems, values, socio-cultural norms that develop in society. In this context, multicultural communication plays a vital role in the process of acculturation, assimilation and adaptation of local cultures to new cultures [1].

Television media is a tool or means used to deliver the messages from communicators to the public [2]. Indonesia's

television stations growing with the growth of various television stations ranging from regional to national levels that compete with each other to meet public space. Indonesia's television stations are increasingly developing with the growth of various television stations ranging from regional to national levels that compete with each other to meet public space. During the Suharto's New Order, we can see how TVRI role as a vital mass media, was utilized by the authorities at that time as an untouched and very influential political communication media. We have seen the shows that are in TVRI very often proclaim the success of President Soeharto in the glorification of self-sufficiency in rice. TVRI became the first media in preaching and spreading as well as influencing the Indonesian people in spreading government policies. .

After the Broadcasting Law No. 32 of 2002, the number of new televisions in Indonesia increase, they are grouped into four categories of public television, private television, subscription television and community television. Until July 2002, the number of people who owned television sets in Indonesia reached 25 million. And television programs that can be enjoyed by TV viewers in Indonesia are currently increasing [3].

When private television stations compete in increasing ratings through creative and varied programs, as a state-owned national television, Televisi Republik Indonesia (TVRI) is demanded to be consistent as a station that provides impartial broadcasts in educating and meeting public needs. As stated in article 4 of Presidential Regulation No.13 of 2005 concerning LPP TVRI, that TVRI is an institution tasked with providing information, education, health entertainment, social control, and preserving the nation's culture for the benefit of all levels of society through television broadcasting to all regions in Indonesia [4].

Now at the age of more than a decade, TVRI is still far from expectations as a public broadcasting station. TVRI used to be a broadcasting institution controlled by the government, but now there have been many changes [5]. After the Suharto's New Order regime, various other private television stations appeared with different directions and orientations. The issue of national values and culture as national identity is more or less ignore, although it may not have forgotten.

## II. LITERATURE REVIEW

### A. Media Regulation

Several studies suggest the critical role of policy in any public domain (Parsons, 1995). However, they often ignore the importance of the system in media analysis. In several studies and analyzes of the development of mass media, the aspects of policy sometimes do not appear at all [6]. Even, in theory, discourse regarding media development is often released from policy analysis [7]. Although this has a theoretical basis, on a practical level, the policy and development of mass media cannot be separated.

From the Soekarno to Soeharto era, and now lead by Joko Widodo, media policies have never been separate from the ruling regime. Media policy has always used as a political tool: first as propaganda (in the Sukarno era), then as social control (especially during the Soeharto era), and now to build the government's image. The 1998 reforms brought significant changes in the media landscape in Indonesia and created several new challenges for drafting the regulations. The development of media sectors is not only determined by technological progress, market dynamics (such as the creation of supply and demand in media content and infrastructure), and political interests (for example power) also influencing the media development [4].

### B. Broadcasting Law No. 32 of 2002

Drafting the Broadcasting Law No. 32 of 2002 began in July 2001. Just like other policies that regulate issues of communication, national security, defence, and international relations, the Draft made DPR. The idea of drafting a new broadcasting law is quite simple: to replace an old law that has been expired and too restrictive. Most of the draft law was drafted by media expert Toby Mendel, who during this process was supported by UNESCO [8]. The drafting of the law was based on the unfair media ownership that occurred during the Suharto's New Order did not happen again. At that time, most television stations were controlled by President Soeharto's family or known as the Cendana Family [9].

However, the drafting of the Broadcasting Law is not as smooth as the drafting of the Press Law. The media industry did not approve of the proposed scheme. They consider this concept as a threat because it will cause the loss of the revenue from advertising for local television stations - which causes their profits to decline. However, the draft was finally passed by the Parliament in November 2002. Broadcasting Law No. 32 of 2002 also clearly states the roles and responsibilities of the state regarding broadcasting. To avoid the authoritarian approach as used in the Suharto's New Order era, the Draft divided the authority of broadcasting regulation and control to two parties, the government and the public. The role of the people is officially represented by an independent institution called the Indonesian Broadcasting Commission (KPI) [8].

Examining multiculturalism content in Indonesian television shows, they generally develop their creativity in multicultural packaging content, especially in non-fiction programs. However, the issue of multiculturalism content in Indonesian television shows is not only on quality, but local shows are faced with global challenges such as foreign cultural broadcasts that are officially licensed to broadcast in Indonesia.

## III. RESEARCH METHOD

The research method used is descriptive analysis, the descriptive-analytical method according to [10] is a method for describing or giving a description of the object under study through data or samples that have been collected without conducting analysis and making conclusions that apply to the public. Data collection techniques used are documentation, from books, documents, regulations, and so on that can support this paper.

## IV. RESULT AND DISCUSSION

Broadcast media is one of the most influential media in Indonesia. The influence given by broadcast media can have a negative or positive impact on the community. Therefore, it is necessary to have a regulation regarding the implementation of broadcasting that regulates broadcasting institutions, broadcast content, broadcasting systems, etc. The law of broadcasting aims to provide legal certainty for the public to obtain correct information and news as well as educational entertainment for the community.

Television stations in Indonesia were established on 24 August 1962 to maintain the dignity of the country. Government's purpose at that time was to propaganda Indonesia to the international world along with the holding of the 4th Asian Games in Jakarta. After the successful broadcast of the Asian Games, then on 20 October 1963, the Indonesian Television Foundation (TVRI) was formed which was chaired by the President of Indonesia [11]. This television was Soekarno's ambition, a practical propaganda model. TVRI is a tool for most of his political agenda. The establishment of TVRI, together with a long-term development project to make Indonesia a global spotlight.

The regime change from Sukarno's Old Order to Suharto's New Order did not make a change for TVRI. Through the Decree of the Minister of Information (Kepmen Penerangan) No. 34/1966, TVRI remains a propaganda tool for the government. Although it is very dependent on the government, TVRI began to be widely accepted in the 1970s and 1980s when it started to broadcast popular foreign programs. The next big step in Indonesia's television history is the launch of the Palapa satellite. As a result, the broader reach of broadcasts and counted as many as two million households had television sets in 1980 [8].

The development of information and communication technology has led to multicultural transformation related to global media. Knowledge of the public becomes more comprehensive with the presentation of the many different symbols and messages that are presented by technology [12]. Each media has its point of view by using the nature of the media framing which is a specific pattern of reporting in each press that emphasizes certain aspects [13]. This eventually forms a different perception in the community, and sometimes certain groups make news in the media to promote the culture, race or values they profess to be able to lead the masses or as a way for some other groups to understand their perspective.

In Indonesia, multiculturalism in broadcast media has been formally regulated by the government through the Basic Press Law No. 40 of 1999 and the Broadcasting Law No. 32 of 2002. These two laws are part of the broadcasting policy in Indonesia, which regulates that broadcast content that contains elements of Indonesian multiculturalism becomes shared

priorities. Therefore, the purpose of the draft of broadcasting policy in Indonesia is to guarantee and protect freedom of expression or to express opinions verbally and in writing, including ensuring freedom of creation based on the principles of justice, democracy, and the rule of law. Broadcasting development is principally direct at creating quality, dignified broadcasts, and the reflection of the diverse aspirations of the people, to increase the deterrence of the community against the adverse influence of foreign cultures. In other words, this broadcasting policy is the government's control of broadcasting in Indonesia based on Indonesian diversity. Although in practice, often, the government in this context is represented by the Indonesian Broadcasting Commission dealing with the interests of diverse communities [1].

The existence of foreign cultural shows has had an impact on local content. However, the government has tried to regulate in the Broadcasting Law that broadcast content must advance national culture. The Broadcast Code of Conduct (P3-SPS) issued by KPI explicitly sets the maximum limit for foreign broadcast programs to be 10% of the total broadcast time per day. But the character of Indonesian audiences tends to be shifting towards local and foreign shows. The viewers choose to watch international shows because they want a new atmosphere. While the audience is also still trying to maintain the local shows that they like. This happens because the audience feels the closeness of culture with incoming foreign shows. For the interests of television stations, playing international shows initially as a test site to build ratings, if foreign shows become booming, then television stations will continue the strategy. Besides, the cheapness of international serial licenses compared to the cost of producing local broadcasts is an economic consideration for television stations. In other words, multicultural policy in the Broadcasting Law is dealing with capitalism and the public interest. It is not surprising if, in practice, many television stations choose to be reckless in violating the provisions of the Broadcasting Law related to broadcasting foreign content to get viewer ratings.

## V. CONCLUSION

Multicultural communication in the form of television shows produced by Indonesia is currently facing an invasion

of permitted foreign cultural broadcasts. This raises the complexity of aspects of implementing the Broadcasting Law in Indonesia and the quality of content in Indonesian television shows. Although the government has issued formal policies that regulate the production of quality content and uphold the multicultural aspects of the television shows produced, the Indonesian government's policies through the Broadcasting Law have not been fully implementing.

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